

STRICTLY abstract



Art: Ann O'Hanlon: "Four Moods in an Environment"; Design: JFT



616 Throckmorton Ave,
Mill Valley CA 94941
(415) 388-4331
office@ohanloncenter.org

program last updated: April 17, 2024 7:58 AM

Online Gallery Show

April 16, 2024

ABOUT THIS EXHIBIT

An open call to artists requested fresh, nonrepresentational work that inspires, evokes, and conveys the essence of their art.

Ann O'Hanlon said:

"... discover the uniqueness, the singular presence, the vibration, color, shape, texture, temperature, time-space motion, of oneself. IT IS ALL BOUND TO BE THERE."

This online exhibit includes 37 artworks created by 29 artists from 8 US states. Artist contact information is included in their artist statements here, and on the [online exhibit page](#).

SALES

Your purchase of works for sale supports both the Artist and O'Hanlon Center for the Arts!

Please email office@ohanloncenter.org if you would like to make a purchase. We will connect you with the artist and help make arrangements.

SHOW CREDITS

Erma Murphy, *Executive Director*

Carolina Dangond, *Administrative Assistant*

Jeremy Thornton, *Curator*

Kellan Christopher, *Program, Webmaster*

Chuck Beisch, *Poetry*

Stonefox, *Poetry Editor*

Thanks to the OHCA Exhibition Committee

ABOUT THE JUROR

Anthony Meier

Anthony Meier was established in 1984 as a private dealer in the secondary market. Working with both public and private collections, Anthony Meier built a highly regarded international reputation specializing in post- World War II contemporary masters. In 1996 Anthony Meier opened a public gallery space in the Pacific Heights neighborhood of San Francisco. In 2023 the gallery opened a new location in Mill Valley, California in a historic building downtown.

As a public forum, Anthony Meier mounts five or more exhibitions per year dedicated to emerging, mid-career and established artists. The work shown in the gallery is consistent with the quality and visual aesthetic on which the business was founded.

Anthony Meier is active both locally and globally, with membership in the Art Dealers Association of America and the San Francisco Art Dealers Association. Past and present participation in the major art fairs of the world has helped to merge our primary and secondary programs and present the gallery program as a cohesive progression, from post-war masterworks to contemporary artists working today. With our range and quality of work, the gallery inventory maintains a current and well-articulated profile in the art world at large.

www.anthonymeier.com

View the Online Exhibit

ohanloncenter.org/2024/04/strictly-abstract-2024/



Deborah Adams Wilton

Cardboard Series Untitled #01-2023

Archival Print
33 Inches x 22 Inches
\$600

My artistic journey has transitioned from representational oil paintings, focusing on still lifes and figures in interiors, to abstract works that explore the interplay between interior and exterior spaces. As my style evolved, my interest shifted towards composition, painting from memory to capture the essence of a place and the nuances of light.

This evolution led me to collage, a medium that aligns with my approach of layering and assembling fragments to create a visual memory. Both process and composition are central to my art. I begin by experimenting with color palettes drawn from recollections, gradually piecing together these color fragments to form a cohesive image.

deborahadamswilton.com



Eliot Allen

Signage

Photo, digital pigment
16 Inches x 12 Inches
\$200

To paraphrase Garry Winogrand, I photograph to find out what something looks like photographed. I enjoy geometry and abstraction, and admire the minimalism of painters like Carmen Herrera, Sol LeWitt, and Richard Diebenkorn.

An image worth keeping is one with several possible narratives, or that captures an unexpected dimension of the commonplace. I'm looking for shapes and colors, combined with mood and possibility, to create something that's visually intriguing. It succeeds if it suggests more than what it is.

www.eliotallenphotography.com



Julia Baker

Wolf Moon

Mixed

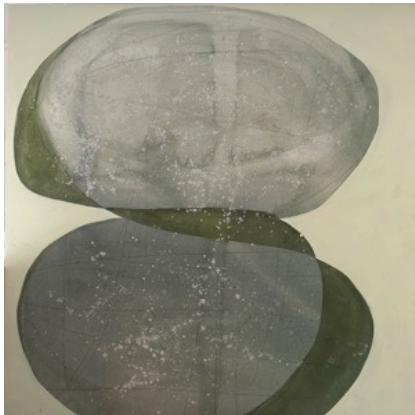
30 Inches x 30 Inches

\$850

My work is based on abstractions of my interpretation of what I see. I start my paintings very simply, add lots of detail-drawing, writing, then cover with layers of paint and other collected ephemera.

I love working with different aspects of nature, and breaking them down to their simplest forms, like figures, trees, branches, and keeping only the elemental aspects.

jbakerstudio.art



Alexandra Bowes

Exposed

Oil on canvas

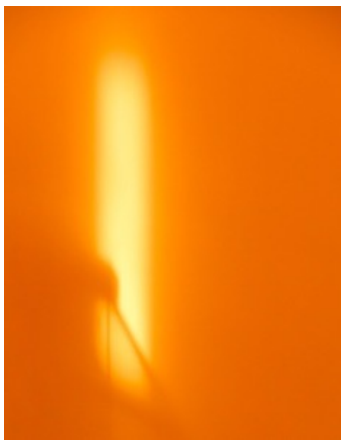
36 Inches x 36 Inches

\$2000

My artwork takes form and color to express in quirky ways the space I inhabit when my mind wanders into its higher subconscious place. I think of the work as similar to the space between sentences. It is a quiet but reflective spot.

Sometimes I paint about relationships in a hidden way as well as current events which occupy my brain. I paint in a barn looking out at nature which influences me—color, shape, calmness and beauty.

www.alexandrabowes.com



Fehmida Chipty

Expose

Archival Inkjet Print

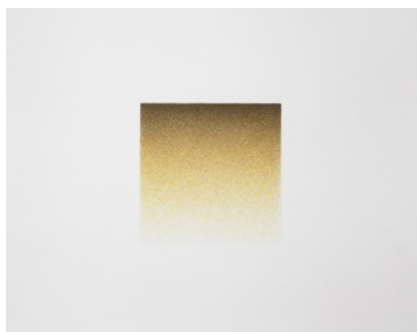
18 Inches x 12 Inches

\$700

I reflect on cause and effect in my exploration of Self in relation to Other. The cause can be seen or not, but the effect arrives into existence. The effect's reality is verified by the visual perception and depth that takes form.

This actualization has dimension, whereas the cause can remain a mystery and its existence at times only inferred. The cause nonetheless is superior as the effect cannot materialize without it.

fehmidachipty.com



Tyrell Collins

Floating Square (Burnt Ochre)

Colored pencil on paper
18 Inches x 24 Inches
\$3000



Tyrell Collins

Floating Square (Black 3)

Colored pencil on paper
18 Inches x 24 Inches
\$3000

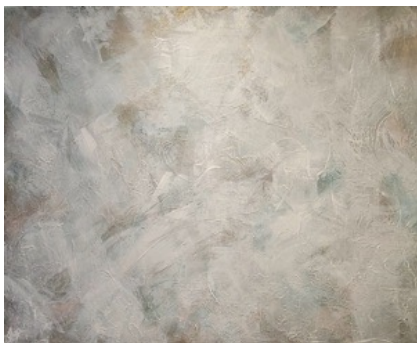
I started drawing in colored pencil on black paper in 2015. The technique, a layering of repeated curved lines to develop and modulate value and color, besides laborious, is difficult. After nine years I finally have the control required to be successful on white paper, which is more unforgiving than black paper.

Moving from black to white paper has expanded the color potential of the drawings. My choices when working on black were constrained: no transparent colors, no color mixing, nothing too dark.

From 2015 to 2017 I experienced a challenging series of losses. It's only now I'm considering if I was using the black to reflect the darkness I was dealing with.

I noticed recently that I am not thinking about the people I lost as often, and wondered if the white paper reflects recovery from the grief that I've been carrying. While I loved working on black, however somber, the white paper opens potential for me, both literally and figuratively.

tyrellcollins.com | Instagram: [@tyrellcollinsdrawings](https://www.instagram.com/tyrellcollinsdrawings)



Melinda Harr Curley

Union

Texture paste and acrylic on canvas
48 Inches x 60 Inches
NFS



Karyn Gabriel

Shattered Memories

Ceramic
14 Inches x 9 Inches x 9 Inches (Black)
7.5 inches x 8.5 inches x 8.5 inches (White)
NFS

| *Union* represents the coming together of two in wedding ceremony celebration. |

Nature is a gift I share through my paintings and poetry.

At my chestnut log-cabin studio in the Appalachian Mountains, I paint with a weathered oak and stump as my easel. Old-growth trees, ferns, and a snow-melt stream inform each painting. Guided by the natural forces surrounding me, I funnel energy into art.

Each painting invites you on a journey of exploration, of applying paint, then scraping it away, digging into the surface grain, expelling the unnecessary, laying bare the essential and questioning with each ventured stroke.

In addition to my Master of Fine Arts degree in poetry from New England College, my education includes a Master of Business Administration and a degree in general arts and sciences from the Pennsylvania State University. I also have studies resulting in Usui Reiki Master, Shamanic Reiki Master Teacher, and Deeksha Giver certifications.

I intend for each painting to be a blessing.

www.melindaharrcurley.com | Instagram: @ [melinda_harr_curley](https://www.instagram.com/melinda_harr_curley)

My work searches beneath the surface, paring form to its essence and revealing a raw, untamed beauty in both our internal and outer landscapes. From the way our bones define flesh or the underlying strength discovered in compositions of delicate forms, I am fascinated by structure.

Using repetition as a powerful building block, I explore themes of fragility, strength and tension in my work through modularity and construction. Texture and pattern result from the building process itself, nothing is superfluous, allowing the material and compositions to rise to the fore.

There's beauty in the elemental and unadorned, like a desert landscape, which exposes the subtle brutality often hidden in plain sight. Yet, I'm searching for an element of mystery, a soulfulness drawing you into the work. It's that pursuit that propels and reminds me that working with clay is a constant practice of letting go in order to be revealed.

www.karyngabriel.com | Instagram: @ [kgabrielstudio](https://www.instagram.com/kgabrielstudio)



Anki Gelb

Sublime Symmetry

Acrylic, charcoal
30 Inches x 30 Inches
NFS



Anki Gelb

Constructed

Oil, cold wax on canvas
20 Inches x 20 Inches
NFS



Deborah Hamon

Wild Lake

Acrylic and Glass Beads on Canvas
30 Inches x 40 Inches
\$4200

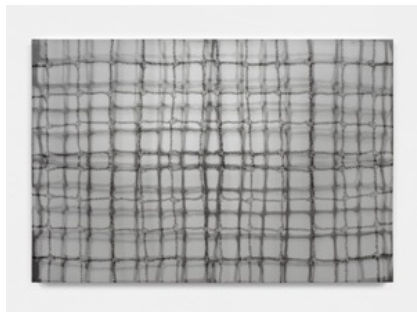
My paintings reflect the light and colors of my native country, Sweden. The range varies from the spare light of winter when colors are very subtle to the intense, long daylight of summer when colors are saturated. Color, shapes and lines are very important in the expression of my art that's frequently minimalistic, which is another Scandinavian influence. Although my art has moved from representational towards abstraction, my inspiration is still influenced by nature and my love for the natural world. I find the painting process absorbing; it's constantly changing during the process and the outcome is sometimes surprisingly different from my initial idea. This creative dynamic keeps the painting process dynamic and intriguing.

ankigelb.com | Instagram: [@ankigelbartist](https://www.instagram.com/ankigelbartist)

My work is inspired by nature and travel. I use mark making and color to create paintings that are at the edge of abstraction and landscape. Ideas about aliveness and especially awe and wonder inform my work. Using my photographs as reference, I let the process of painting guide me to an unknown destination.

Applying acrylic paint both thinly and thickly, I often add elements like mica, pigments, and glass beads for various effects. There is a push and pull between improvisation and control in my process. I want possibilities for the painting to remain open so the work evolves slowly over time with multiple changes and layers. The layered histories hold a record of my memories and feelings of places and experiences, as well as my present state of mind, and the ideas I am thinking about. I am searching for something that surprises me, holds some kind of mystery, or inspires curiosity, or wonder.

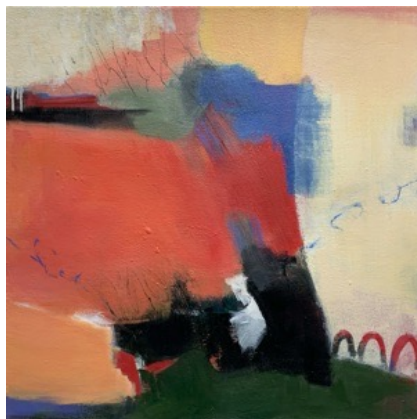
www.deborahhamon.com | Instagram: [@deborahhamon](https://www.instagram.com/deborahhamon)



Joyce Hulbert

Untitled (Interstitial, aluminum)

Archival print on aluminum
32.5 Inches x 48 Inches
NFS



Carol Jenkins

When You Find Me I'll Be Singing

Mixed media on canvas
24 Inches x 24 Inches
\$900

| Due to layered materials to achieve desired composition, the image may appear out of focus. This is intentional. |

Through use of net works and shadows I seek an abstracted spatial representation of perception and multiple layers to reality. The spaces between hold my interest, and much like the placing of poetry on a page, my compositions build on this.

I am influenced by writers and thinkers plying the world of Zen nature, literature, and poetry, and mix this inspiration with like-minded explorations of California wildness in Snyder, Watts, and DiPrima, to name a few. Find out more about my art and art conservation:

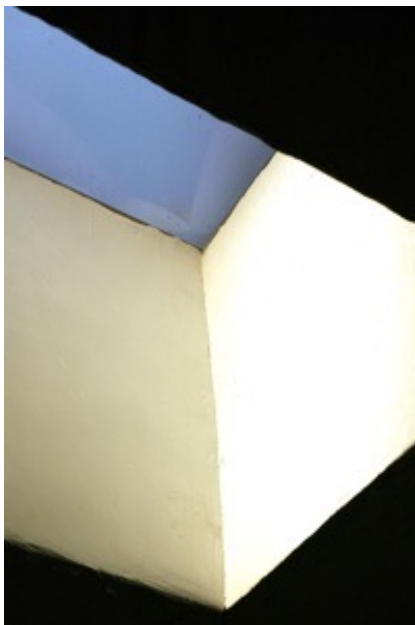
www.joyce-ertel-hulbert.com
eastbayopenstudios.com/directory/joyce-ertel-hulbert/

| Painting this whimsical piece, I just kept following the fun--adding playful marks here and unexpected colors there, until something about the image started to sing. |

I am deeply stirred by something exciting and unpredictable about wild terrain. It is also why I am drawn to abstract painting. It is the unexpected that delights: a wildflower pushing up through decaying leaves, an accidental drip of paint that leaves a beautiful mark I did not try to make.

My painting process is based on experimentation. I begin by laying down a few bold shapes, drawing into the wet paint to create movement and texture. I keep adding and subtracting layers of fluid acrylics, pastels and oil stick until I discover a composition I want to develop. Then I start to build the image more deliberately, leaving some of the early expressive marks within sweeping fields of color. The wilderness I love is teeming with riotous energy within the expansiveness of open space. When one of my paintings reflects this balance of animation and serenity, I know it is finished.

caroljenkinsart.com | Instagram: [@caroljenkinsstudio](https://www.instagram.com/caroljenkinsstudio)



Catherine Roberts Leach

Untitled 6

Color photograph
30 Inches x 20 Inches
\$1175

I have always been led in my photography by the attraction to color and light, and the variety of shapes and shades that reveal themselves by shadows and between them.

In spite of first impressions, I shoot what I see and do not manipulate the image.

www.crleach.com



Sherrie Lovler

*Page from a Contemporary Illuminated
Manuscript – 12-28-23*

Sumi ink, watercolor, pastel, gold leaf
3.75 Inches x 2.75 Inches
\$400

| Painting originally done in a 4x3" book, part of my daily practice series. Inspired by Illuminated Manuscripts of the Middle Ages, my work takes calligraphy into abstraction, while combining Eastern and Western aesthetics. Final painting double matted and framed 14x11" with thin black metal frame. |

When Covid lockdown started in March, 2020, I created a project of painting daily in a 4x3" book. I continue with this work and now have hundreds of small paintings, some of which I frame. The idea of a daily practice led me to teach an online class called "31 Lessons in Art," where I teach about abstract painting from an Eastern and Western point of view.

I have a BA in Studio Art. My passion is in Western calligraphy and I have studied with the great calligraphy masters of our time. As my work got freer and more abstract, I turned to using asemic writing to capture the calligraphic line, instead of words and formal calligraphy. I have 100 page spreads from 2023 on my Instagram page: [@sherrielovler](https://www.instagram.com/sherrielovler). My facebook page is [facebook.com/poetryandart](https://www.facebook.com/poetryandart). I am also a poet and show how I pair my paintings and poetry on my website:

artandpoetry.com



Wendy Lowengrub

Tree Construction

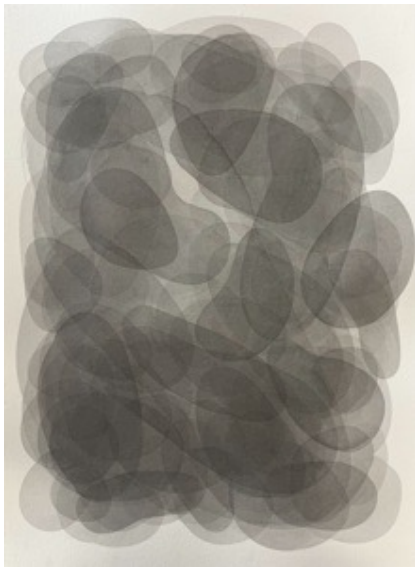
Acrylic, Beeswax and Pine Needles on Canvas
40 Inches x 30 Inches
\$2000

I make abstract paintings, drawings and constructions that explore connections between natural and urban world. I look for the organic in urban chaos and replicating forms in nature. I am always finding parallels such as seeing a sidewalk crack that looks like a mountain landscape or a mass of tangled seaweed that feels like a collection of nerve endings. I use pencil, paint, wire and string to reflect these parallels, and make work that is meant to feel vaguely familiar yet distinctly ambiguous.

I tend to use color thematically in my work – driven by a remarkable wildflower season, the hauntingly deep blue underside of an iceberg or the neutral colors found where deserts and urbanization collide.

The process that drives my art is like solving a complex mathematical proof - searching for the simplest approach to solve a complex problem. It may take me many layers and missteps to get there, but the final layer is the one that ultimately resolves the work.

www.wendylowengrub.com | Instagram: [@wendylowengrub](https://www.instagram.com/wendylowengrub)



Lisa J. Maione

Across/Aboard

Sumi ink
30 Inches x 22 Inches
\$900

As an interdisciplinary artist, I bring attention to the formations and externalizations of voice and language through photography, drawing and collage practices. I build images to that emphasize the residue of memory through assembling and structuring relationships between objects. My creative practice is interested in how to use and enact “graphic design methods” outside of commercial exchange as a primary context. Displacing design-like methods into vulnerable states outside of capital and inside emotional visual vortexes. Aberrations and distortions emerge and are made palpable as affective, productive output.

www.lisamaione.com



Robin Mills

Reeds on a Pond

Digital photography
NFS

What draws me to photography is the desire to capture an image that is present but fleeting and maybe can't be captured. That's the challenge that makes me come back for more. Photography is to compose in a way to emphasize what can be lost by simply looking away for an instant, to freeze dynamic textures and capture saturated colors and light.

I enjoy several types of photography from travel to nature and most everything in between.

RobinMillsPhotography.com



Robin Mullery

Topography of Temperament #18

Mixed media
30 Inches x 30 Inches
\$1700

Robin Mullery infuses tenderness into the images, objects, and installations she creates. Working from her background as a therapist she probes her experience of vulnerability and harm, asking questions of and giving shape to what it is to heal. She draws an analogy between the urban/industrial landscape and the psychic/emotional state of its inhabitants; both surfaces, geomorphic or social, concealing hidden depths and interconnected in ways not easily visible.

Inherent in Mullery's work is an exploration of underlying structures, cracks, and fissures in the coming together of matter. Throughout her works is a gossamer thread of tenderness woven into the rough industrial materials, brutalist revisionings, and urban repair. Self taught in visual art with an MFA in Poetry and an MA in Psychology Mullery is unrestricted by traditional modes of artistic expression. She is a City of Palo Alto Cubberly Artist in Residence through 2026.

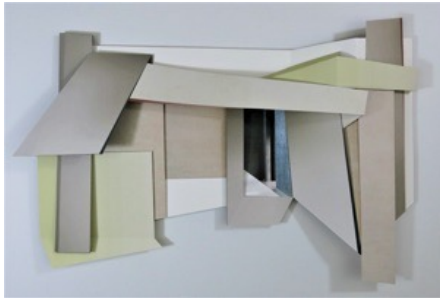
www.robinmullery.art | Instagram: [@robin_mullery](https://www.instagram.com/robin_mullery)



Robin Mullery

Beginning again, softly

Mixed media
4 Inches x 20 Inches
\$4500



Deborah Perlman

Another Dimension

Paper, photograph
19 Inches x 26 Inches
\$2150

ENTER A WORLD SOMEWHERE BETWEEN REAL AND IMAGINED

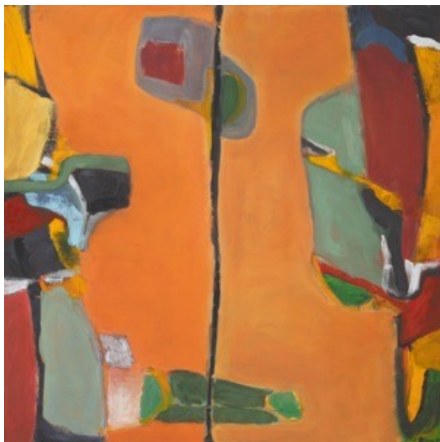
My abstract geometric wall sculptures blur the line between reality and imagination, unraveling mysteries and exploring the unknown. Logic bends and twists, sending the message that life is far from straightforward. It's more like a nuanced landscape of compromise, questions, acceptance, mystery, and the unknown.

I construct three-dimensional forms and adhere each element to the base. The juxtaposition of these forms -- casting shadows and highlighting contact points -- enhances the intention for each piece.

The work serves as a visual metaphor for the issues that concern me. From the environment to global conflicts, from the quest for inner peace to the jolting events that immediately alter my life's course, each piece presents aspects of my life experience.

When viewers consider my 'almost-but-not-quite-real' world -- I challenge them to ask: What is it? Where is it? What do I see and feel? And do I find myself in it?

www.artbydperlman.com



Howard Rome

Illuminated Text

Oil on canvas
48 Inches x 48 Inches
Price upon request

Has abstraction run its course?

I sometimes think so. But then I run across something that takes my breath away; perhaps with pure sublime aesthetics, or with something adventurous or cunningly suggestive. Then for a while I drop whatever realistic portrait I'm working on and search out those abstract qualities that appeal. More often than not failing at it, but occasionally - rarely if I'm honest - hitting on something satisfying enough to remind me what I loved about abstraction, and still love: sometimes.



Deborah Salomon

Syntax 4

Mixed media collage / paint
16 Inches x 8 Inches
\$800

As a mixed media collage artist my work are arrangements of found materials through the processes of gathering and exploring visual and unspoken words.

My work, which is primarily abstract imagery on panels and paper, begins with applying paint onto pages from found printed material. I paint, cut, layer, arrange and paste the assorted parts, thus transforming their original context into another visual language. It is a process of constructing, reconstructing and repurposing.

The abstract imagery of my work is inspired by grids, language and text; as well as architecture, engineering diagrams, and the facets of minerals. I am influenced by the mystery of the intuitive process and reflect on a quote by Kandinsky, "there is always an 'and'". For me that speaks of approaching the art process from a place of not knowing.

www.deborahsalomon.com



Deborah Salomon

Syntax 5

Mixed media collage / paint
16 Inches x 8 Inches
\$800



Emily Shepard

The Channel Between

Mixed Media and collage on panel
24 Inches x 24 Inches
\$1000

My work is primarily about connection and relationships. I construct my art from disparate parts, looking for unexpected and poetic through lines. I think about improvisation, the ineffable, utterings. It's a process of what to preserve/obscure/cut away/highlight. I'm interested in where elements join, align or converse – as if the parts themselves are in dialogue, looking for understanding.

I often use found paper from accounting ledgers, antique encyclopedias, flash cards, or index cards. I'm drawn to these sources of printed words for the meaning they contain, and the authority they imply, both of which I push against. Sometimes I include words or gestural marks that stand in for words -- existing below the surface of complete comprehension, like hearing a muttered phrase but unable to decipher its meaning.

www.emilyshepard.com | Instagram: [@emilyshepard.art](https://www.instagram.com/emilyshepard.art)



Lin Teichman

I'm Lichen This 2

Photography
30 Inches x 20 Inches
\$600

| An abstraction inspired by lichens growing on multicolored stones. |

I take a great deal of strength and pleasure from "being out in nature" and traveling the world to learn about different places and people. I am in awe of the wonderful beauty in our world and the incredible behaviors of the animals I encounter. My camera is the tool I use to capture the moments I experience and bring them back for others to enjoy. I hope that I have been successful and brought you a little something to enhance your life.

I do landscape and nature photography to express my deep passion for the beauty of our planet. I do travel photography to bring far away places and people to others. I do sports photography to capture those once-in-a-lifetime moments that happen to and between athletes. I use my camera as a tool to freeze a moment in time to be enjoyed over and over again.

www.linteichman.com



Beatrice Thornton

The Illusion of Direction

35mm film developed in foraged plants,
scanned negative
8 Inches x 10 Inches
\$200

Beatrice Thornton is an Oakland-based artist working in black and white film photography through the lens of bioregionalism. Since returning to her home state from New York in 2018, she has been building an art practice centered around sustainable analog photographic processes.

Beatrice develops film and prints in her home darkroom, creating developer recipes and using ingredients that include foraged plants, rainwater, and low toxicity household ingredients in place of traditional darkroom chemicals. Her evolving photographic style mainly depicts her local landscape, often through in-camera double exposures. She pairs developers with plants featured in or that grow within the landscape pictured.

Beatrice sees developing with plants as a circular process where the art she produces is as much about process as it is the final objects. Her work is a continual practice of learning about photography and about native and invasive plants in her home bioregion and beyond.

beatricevictoria.com



Linda Wegmann

Lost in Translation

Mixed media
48 Inches x 48 Inches
\$4400

My design background and experience painting merge as I refine my inner voice through abstraction and exploration of figures and shapes and the play in between.

Inspired by Conrad Marca-Relli, from the early New York school movement and Nicolas de Stael, a French painter from the early 1900's. De Stael used simple shapes delivering a bold style in landscape and figurative. Marca-Relli took collage shapes of hidden figures and pure abstraction. I love this concept of organic shapes woven together to discover the story in my paintings.

Natural beauty in Northern California and the daily human condition inspire me. Weaving the study of both through practice into paint is my greatest challenge and dance.

I currently work in oil and cold wax medium and exploring acrylic.

www.lindawegmann.com | Instagram: [@lindawegmannart](https://www.instagram.com/lindawegmannart)



Linda Wegmann

Breathe

Oil and cold wax
48 Inches x 58 Inches
\$5500



Sallie Whistler Marcucci

Conquered

Acrylic on canvas
80 Inches x 63 Inches
\$6000



Sallie Whistler Marcucci

The Fortress

Acrylic on canvas
19 Inches x 15 Inches
\$1600



Keith Wilson

ABOVE AND BELOW

Oil on linen
16 Inches x 20 Inches
\$1200

There is nothing neat about my paintings because they are “lived in” over a period of months, having lumps or things stuck to them, cracks from too much paint, slightly warped canvases because I prefer to paint them unstretched, on a table, on the floor.

Every painting of mine looks so different to me. They are collections of symbols from my subconscious and bits of my haphazard culture, calligraphy of unknown languages and vague symbols.

At times paintings get abandon to return later when I see something, I am sad when the work is completed, like when reaching the end of a long novel and must say goodbye to the characters.

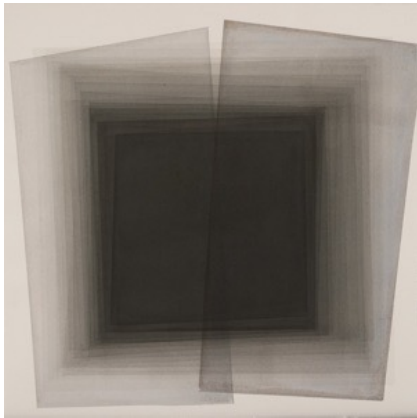
I am grateful for all those generations of creators, painters, musicians, dancers, and the lovely landscapes, ruins, and the gusts of ideas from other generations.

www.salliewhistlermarcucci.com |
www.facebook.com/sallie.whistlermarcucci/

For me, painting is the interface or intermediate zone between the natural environment and the constructed world. The choice to focus on one or the other as a subject or inspiration is personal and not absolute. My education and practice as an architect for many years taught me critical observation and rigorous form giving abilities which I translate to a painted surface. I find that painting daily builds a positive personal foundation and the mental clarity to cope with issues of our collective social/environmental failures and dysfunctional governance.

Some of the elements of my recent paintings have been shifting, migrating and blending into adjacent forms; creating rough edges at adjacencies acting as the connective tissue between color blocks and shapes. Shapes are allowed to intersect and become embedded in adjacent shapes. This interlocking of forms creates a stronger bonding and unity to the painting.

www.keithwilsonart.com

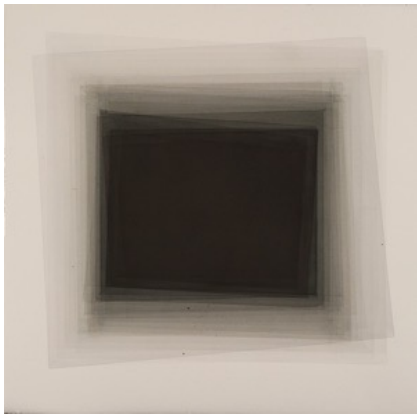


Janet Yano

Patience 06-35-24

Watercolor, graphite, china marker
22 Inches x 22 Inches
NFS

| *Patience 06-35-24 – composed of 35 layers over six months* |

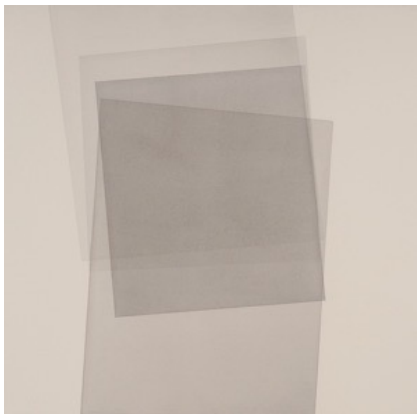


Janet Yano

Patience 06-43-24

Watercolor, graphite
22 Inches x 22 Inches
NFS

| *Patience 06-43-24 – comprised of 43 layers over six months* |



Janet Yano

Transformation 07-24

Watercolor, graphite
22 Inches x 22 Inches
NFS

I create minimal and meditative abstract watercolor paintings rooted in the principles of patience, fluidity, and transformation, drawing inspiration from the wisdom of the Tao Te Ching. Employing a monochrome palette, I meticulously paint layers and layers of watercolor pigment, allowing silhouettes to gradually form and evolve until a composition naturally emerges.

www.janetyano.com | Instagram: [@janetyano](https://www.instagram.com/janetyano)



Mary Zeran

Shibori #19

Acrylic, Dura Lar on cradled panel
30 Inches x 40 Inches
\$3200

As an abstract artist, I explore a realm where colors clash, shapes sway, and patterns murmur. Through painting, I transport viewers to a world where the ordinary transcends into the extraordinary.

Using polyester film as my canvas, I create a tactile experience by layering colors. Working on uneven surfaces, I let the paint glide and merge, forming vibrant swirls that evoke a spectrum of emotions. Each brushstroke weaves narratives beyond conventional storytelling, leading viewers into imaginative realms where lines and waves signify endless possibilities.

My artistic process mirrors the spontaneity of human existence, capturing fleeting moments and ephemeral emotions. Through my work, I encourage viewers to embrace life's absurdity and joy. These pieces are not static snapshots but abstract expressions of the intangible, inviting exploration of imagination and curiosity.

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